

**GENERAL METHODS AND FORMS OF ORGANIZING MUSIC EDUCATION**

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**Abstract**

The problem of methods and organizational forms of education is considered to be well developed in pedagogy. At the moment, this is one of the most important issues in the theory and methodology of organizing the education of schoolchildren and students. The article reveals the features of the methods and forms of organizing musical education.

**Keywords**

music education, forms and methods of music education, classification of forms and methods of education, the problem of educational methods in the history of pedagogy.

In the history of the development of musical pedagogy, the definition of methods and forms of organizing musical education has a subjective and arbitrary character. The authors who defined these categories often tried to explain their methodological approaches with terms that did not have a clear scientific terminological or semantic basis. This is not surprising. The Russian theater classic K.S. Stanislavsky was the first to define the process of teaching acting: "It is necessary to speak and write about art simply and clearly. Complex words scare the reader." They excite the brain, not the heart. That is why in the process of creativity, the human intellect suppresses the artistic feeling and its unconscious, which plays a large role in our artistic direction. But it is difficult to speak and write "simply" about the complex creative process. Words are too precise and crude to convey incomprehensible, unconscious feelings." This explains why, when defining certain concepts related to education and art, authors used terms that were common in their creative practice. This approach led to the theoretical identification of organizational forms and methods of education and upbringing that have the same meanings, sometimes confusing them with artistic activity. As for the process of music education, there is still no commonality in the theoretical definitions of music education methods. For example, the Russian theorist of aesthetic education B.T. Likhachev identifies three main groups of methods in the general artistic education of children:

- a) practical training;
- b) optimal aesthetic perception;
- c) artistic and creative activity.

Since in the discipline of pedagogy the processes of education and upbringing are considered separately and have their own clearly defined methods, we consider this to be a terminological ambiguity. In our opinion, a more accurate theoretical definition is provided by the description of the methods of music education formulated by N.A. Vetlugina, who studies the problems of music education for young children. This description is based on their general pedagogical definition, namely:

- a) methods of persuasion through music;
- c) methods of teaching and exercises.

The famous professor O.A. Apraksina avoids theoretical justification and suggests that the following system should be used in organizing musical education for schoolchildren: the need to cultivate interest and love for music in schoolchildren and communicate with it; teaching various types of musical activity; developing musical and creative abilities; education that

includes familiarization with the best examples of world musical culture. The authors L.G. Dmitrieva and N.M. Chernovivanenko divide the methods of music education into three subgroups: methods of stimulating musical activity, methods of emotional impact, and methods of comparison.

This feature covers only a certain part of the musical educational activity, which does not fully ensure the formation of skills in musical and creative practical activities of students, which is a component of the musical education of the individual. The famous Ukrainian methodologist, Professor A.Ya. Rostovsky, once defined the main methods of musical education based on the laws of the musical-educational process put forward by Kabalevsky D.B.:

a) the educational effect of music is possible only when children truly hear it and learn to reflect on it;

b) the aesthetic effect of music on the spiritual world of the student is possible only when the musical work gives them artistic pleasure.

This approach opens up prospects for the subjective (creative) identification and application of music education methods, based on the specific content of the musical material offered to students for acquaintance and study. In professional music education, Yu. A. Polyansky offers a comprehensive method of educating and training musicians, in which the concept of a method is considered as a set of objective methods of cognition and actions of the teacher based on changing reality in the process of education and training. This definition covers a wide range of the main categories of music education and training and claims to be a separate methodology for training musicians of a certain level. L.A. Barenboim proposes a creative approach to the choice of methods of educating future musicians. First of all, he advocates the need to eliminate the conflict between aesthetic (artistic) principles in music education and training and the choice of methods of music education and training. He notes: "Often the teacher's working methods contradict their artistic principles." If he, for example, sets himself the task of educating a performer who can freely and improvisely convey the poetic image of a musical work, but at the same time "trains" the student, forcing him to copy his performance mechanically ("play like me"), insurmountable contradictions arise between artistic ideals and methods. Secondly, in the professional training of a musician, L.A. Barenboim identifies the need to cultivate the qualities of creative presentation and pop self-awareness. In general musical education, he proposes to use the so-called "elementary musical complex", which includes five main components: musical experience; musical hearing; sense of musical rhythm; ability to concentrate on "following" the flow of music; habits and the ability to read music.

From this we must conclude that L.A. Barenboim links the formation of the indicated qualities to the sphere of formation of musical consciousness (thinking), which was mentioned at the same time by B.V. Asafiev and B.L. Yavorsky. Education is the process and result of training, upbringing and development of the personality. Education in various fields, including music, can ultimately be primary, secondary, specialized, higher, etc. Therefore, the forms of its organization are determined by the external features of the process of its receipt - daytime, evening, correspondence, etc. The authors consider music lessons to be the primary form of music education, although in general pedagogy the lesson is considered the primary form of organization of education at school or a type of educational activity. It is not entirely correct to single out "musical teaching methods" as a separate chapter in the above-mentioned textbook. Such a concept cannot exist in the theory of music pedagogy at all. The category of "method" in classical pedagogy belongs only to certain sections - the theory of education, the theory of learning (didactics), etc., and not to education. Therefore, it is necessary to consider teaching methods and methods of upbringing in the music industry separately, since they serve different purposes. As theoretical categories, they represent the interaction between students and teachers,

which ultimately leads to the transfer and assimilation of musical knowledge in music education, skills, abilities, and in music education - the development of the consciousness (worldview) of students (students), personal musical qualities, musical abilities. Our approach to defining and classifying methods of music education has a general pedagogical character and covers both theoretical and practical aspects of the educational process. General methods of music education should be divided into the following groups according to modern pedagogical requirements:

- a) methods of developing musical-aesthetic consciousness;
- b) methods of organizing musical-aesthetic activity and developing experience in practical musical creativity;
- c) methods of stimulating practical musical activity;
- d) methods of musical self-education.

Let's consider these groups separately. Methods of developing musical and aesthetic consciousness This group of methods includes a set of interactions between the teacher and students (pupils), in which the assimilation of the content of musical material is carried out on the basis of a conscious, healthy thinking and evaluative attitude to it. Thus, musical consciousness is formed, which determines the level of musical development and the directions of musical-aesthetic value of the individual. In the practice of musical education, it is possible to identify specific methods of developing musical-aesthetic consciousness - musical-emotional influence and persuasion. Musical-emotional impact is a specially created, purposeful organization of the life activities of participants in the educational process associated with the use of musical creative samples that affect the emotional-figurative sphere of a person's thinking. This includes demonstrations and images (samples) of certain musical works, accompanied by vivid expressive and pictorial elements that evoke a corresponding positive emotional reaction (experience). Musical and emotional impact can be direct or indirect. It can be aimed at awakening and stimulating the internal and external activity of students. Persuasion - the teacher's actions aimed at forming the students' personal attitude to musical art, in accordance with which a specific attitude to the musical work (model) arises, and they choose a unique and possible attitude in the existing conditions. These include prompting, suggesting, explaining, comparing, etc. Each level of musical education and upbringing (primary, secondary, higher) is determined by general criteria that characterize the qualities of a person's musical development at different stages.

The most important indicators of the development of these areas for musical development are:

- general musical and aesthetic knowledge of students;
- knowledge of musical art;
- frequency of exposure to musical works;
- selectivity of taste preferences;
- striving for independent musical activity.

Another group includes criteria for individual assessment of a musical work, which characterize emotional sympathy for the artistic image, empathetic penetration into the author's intentions, the ability to analyze and interpret the work. The main indicators of evaluative activity:

- adequacy of emotional attitude to a musical work;
- experience in determining the substantive essence of musical language elements;
- presence and nature of associations;
- validity of evaluative judgments;
- integrity and completeness of understanding of the work;
- ability to correlate verbal and performance interpretations of musical art.

The third group includes criteria for self-assessment of the aesthetic attitude to the art of music. These criteria characterize the individual's tendency to self-knowledge and creative activity aimed at self-improvement.

In conclusion, it can be said that the problem of methods and organizational forms of education is well developed in pedagogy. At the moment, this is one of the most important issues in the theory and methodology of organizing the education of schoolchildren and students. We believe that the features of the methods and forms of organizing musical education, albeit briefly, are related to the above considerations.

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